SPECIAL FEATURE
ARTHUR SMALL

AUGUST 17, 1978

MUSIC FOR LABOR DAY
(INSERTS AVAILABLE IN LIBRARY)
(FOR BROADCAST ON OR BEFORE SEPTEMBER 4TH)

TAPE: CUT ONE -- MUSIC: "SOLIDARITY FOREVER." ESTABLISH. THEN, FADE UNDER AND OUT BEHIND ANNCR: (OVERALL TIME OF MUSIC: 1:05)

ANNCR: FROM WASHINGTON, D.C., THE VOICE OF AMERICA BRINGS YOU A SPECIAL PROGRAM OF "MUSIC FOR LABOR DAY."

AND NOW, HERE IS YOUR HOST ----------.

HOST: AMERICANS CELEBRATE THE FIRST MONDAY OF SEPTEMBER AS LABOR DAY TO HONOR ALL WORKERS. IT IS A POPULAR HOLIDAY THAT HERALDS THE END OF SUMMER FOR THE WORK FORCE AND THE REOPENING OF SCHOOLS FOR STUDENTS.

LABOR DAY IS A FESTIVE HOLIDAY WITH PARADES, PICNICS, AND, ABOVE ALL MUSIC.

TAPE: CUT ONE (CONT'D) -- BRING UP ONCE AGAIN. ESTABLISH. THEN, FADE UNDER AND OUT QUICKLY.

HOST: OUR GUEST ON THIS "MUSIC FOR LABOR DAY" PROGRAM IS JOE GLAZER, ARCHIVIST, PERFORMER OF FOLK SONGS, AND AN ACKNOWLEDGED AUTHORITY ON THE SONGS AND BALLADS OF THE AMERICAN LABOR MOVEMENT.

TAPE: CUT TWO -- GLAZER

"MANY UNION SONGS ARE BASED ON POPULAR SONGS OR OLD FOLK SONGS OF THE DAY, WHETHER THEY COME FROM OVERSEAS OR WHETHER THEY STARTED HERE IN THE UNITED STATES."

HOST: BACK IN THE LATE 1880'S, THE IRISH POET, ARTHUR O'SHAUGHNESSY, WROTE: "WE ARE THE MUSIC MAKERS AND WE ARE THE DREAMERS OF DREAMS."

TAPE: CUT THREE -- GLAZER

"WHEN THE IRISH CAME, THEY HAPPENED TO COME WHEN AMERICA WAS BUILDING THE RAILROADS. AND, SINCE MOST OF THEM WERE PEASANTS AND ILLITERATE, THE ONLY THING THEY COULD DO WAS WORK WITH THEIR HANDS. THEY WOUND UP, MANY OF THEM, WORKING ON THE RAILROAD. THERE WERE MANY SONGS ABOUT THE RAILROAD WORKERS, AND I'LL SING YOU ONE NOW. IT HAS A GOOD IRISH FLAVOR. YOU CAN DO AN IRISH DANCE TO IT."

SEGUE TO) (NOTE:SHORT LEADER TAPE BETWEEN #3 AND #4)

TAPE: CUT FOUR -- MUSIC: "WORKING ON THE RAILROAD." ESTABLISH. CAN BE FADED OUT ANYTIME AFTER 25 SECS. OVERALL TIME: 1:10.

HOST: JOE GLAZER ADDS A SHORT FOOTNOTE TO THE STORY OF THE EARLY IRISH IMMIGRANTS TO THE UNITED STATES.

TAPE: CUT FIVE -- GLAZER

"THE RAILROADS ARE A GOOD EXAMPLE OF WHAT HAPPENS IN AMERICA. THE IRISH CAME OVER AND STARTED AS LABORERS AT FIFTY CENTS A DAY, WORKING TWELVE TO FOURTEEN HOURS A DAY. (ECONOMICALLY), THEY WERE ON THE BOTTOM. LATER ON, THEY BECAME SKILLED WORKERS; THEY BECAME FOREMEN AND THEY BECAME EXECUTIVES ON THE RAILROADS TODAY, AN INTERESTING FIGURE IS THAT TWENTY-FIVE PERCENT OF THE PRESIDENTS OF THE RAILROADS -- THESE ARE THE MEN WHO RUN THE RAILROADS -- ARE OF IRISH DESCENT."

HOST: AROUND THE TURN OF THE CENTURY, AN IRISHMAN NAMED JOHN MITCHELL, DREAMED AN IMPOSSIBLE DREAM -- TO ORGANIZE THE COAL MINERS INTO A UNION. HE WAS TOLD THAT THIS WAS AN IMPOSSIBILITY BECAUSE THE MINERS CAME FROM VARIOUS ETHNIC BACKGROUNDS: THEY WERE ENGLISH, WELSH, IRISH, POLISH, SLAVIC, ITALIAN, GERMAN AND RUSSIAN.

TAPE: CUT SIX -- GLAZER

"JOHN MITCHELL'S STATEMENT IN HIS SPEECHES ALWAYS EMPHASIZED THE UNITY OF THE WORKER. HE KEPT TELLING THE WORKERS: 'YOU DON'T DIG ITALIAN COAL. YOU DON'T DIG SLAVIC COAL. YOU DON'T DIG RUSSIAN COAL. YOU DIG COAL. YOU ARE ALL COAL MINERS AND YOU MUST ALL STAND TOGETHER.'"

HOST: AND NOW, ACCOMPANYING HIMSELF ON GUITAR, JOE GLAZER SINGS A SONG WRITTEN BY A SLAVIC MINER WITH A LIMITED KNOWLEDGE OF ENGLISH, TITLED, "ME JOHNNY MITCHELL MAN."

TAPE: CUT SEVEN -- MUSIC : "ME JOHNNY MITCHELL MAN." CAN BE FADED OUT AFTER 20 SECS: OVERALL TIME; 1:00.

HOST: EACH NEW IMMIGRANT GROUP STARTED AT THE BOTTOM. FOR EXAMPLE, JEWISH IMMIGRANTS, MOSTLY FROM EASTERN EUROPE, ARRIVED IN NEW YORK CITY AND SOUGHT A LIVELIHOOD IN THE GARMENT INDUSTRY.

TAPE: CUT EIGHT -- GLAZER

"THEY WEREN'T PROFESSIONALS. THEY WEREN'T DOCTORS. THEY DIDN'T KNOW THE LANGUAGE, THEY DIDN'T KNOW THE RULES. NATURALLY THEY STARTED ON THE BOTTOM. (AT THAT TIME) THERE WAS A TERMENDOUS EXPANSION IN THE GARMENT INDUSTRY. THEY (THE FIRMS) HAD THE ELECTRIC SEWING MACHINES. SO, A LOT OF THEM (THE IMMIGRANTS) WOUND UP IN WHAT WAS CALLED THE NEW YORK SWEATSHOPS, WORKING TWELVE, FOURTEEN HOURS A DAY. ONE OF THE SONGS THEY USED TO SING WAS ABOUT THE SWEATSHOPS. THEY SAID, YOU WORKED FROM 'CAN'T SEE TO CAN'T SEE.' THAT IS, WHEN YOU WENT TO WORK IT WAS DARK, AND WHEN YOU CAME HOME IT WAS DARK. THEY SAID, 'YOU NEVER SAW THE COLOR OF THE CHILDREN'S EYES.'"

HOST: AND NOW, JOE GLAZER SINGS THE LYRICS OF THE YIDDISH POET, MORRIS ROSENFELD, WHO, LIKE MANY OF HIS FELLOW IMMIGRANTS, WORKED IN A SWEATS' HOP FROM DAWN TO DUSK.

THE SONG IS TITLED, "MY LITTLE BOY."

TAPE: CUT NINE -- MUSIC: "MY LITTLE BOY." OVERALL TIME: 0:35

HOST: TODAY, POWERFUL AND PROGRESSIVE UNIONS WHICH ELIMINATED THE SWEATSHOPS, HAVE ESTABLISHED A THIRTY-FIVE HOUR WEEK IN MANY SHOPS.

TAPE: CUT TEN -- MUSIC: "LET MY PEOPLE GO." ESTABLISHCAN BE FADED UNDER AND OUT AFTER 20 SECS. OVERALL TIME: 0:55.

HOST: THE BLACKS WERE THE ONLY IMMIGRANTS TO ENTER THE UNITED STATES ON A NON-VOLUNTARY BASIS. THEY CAME AS SLAVES. MANY OF THEIR MASTERS THOUGHT THE BLACKS WERE CONTENTED IN THEIR ROLES ... AFTER ALL, THEY SANG ALMOST ALL THE TIME: WORK SONGS, GOSPEL SONGS ... BUT, WHEN THEIR MASTERS WERE NOT AROUND, THEY'D SING FREEDOM SONGS. SONGS SUCH AS THIS ... "O! FREEDOM."

TAPE: CUT ELEVEN -- MUSIC: "O! FREEDOM." OVERALL TIME: 0:45

HOST: THAT WAS, "MUSIC FOR LABOR DAY," FEATURING FOLK SINGER JOE GLAZER.

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